

BED IS CENTRE OF THREE ACT FARCE

Complications Keep Audience in an Uproar at Eltinge Theatre.

ABUNDANCE OF COMEDY

"The Girl in the Limousine" Is Filled With Diverting Dialogue and Scenes.

"The Girl in the Limousine"—At the Eltinge Theatre.
Betty Neville, Doris Kenyon, Dr. Jimmie Gail, Charles Ruggles, Tony Hamilton, John Cumberland, Riggs, Barnet Parker, Freddie Neville, Frank Thomas, Bernice Warren, Vivian Rushmore, Helen Gahan, Catherine Foster, Aunt Cicely, Zeida Sears.

It was a lucky thing that the bed which formed the centre of attraction for "The Girl in the Limousine" at the Eltinge Theatre last night was of such substantial architecture, for it had to stand being put upon a great deal. There was more darning in and out of that piece of furniture by both men and women during the evening than a circus net encounters in its busiest moments. Certainly, as a part of the dramatic structure of the play, that bed was more than a life saving net.

This bedroom farce in three acts and two prologues by Wilson Collison and Avery Hopwood needed something strong like the four poster to support some very thin ice during its course, in addition to the solid mahogany character portrayed by John Cumberland. A. H. Woods, who at one time produced "The Girl in the Taxi" in presenting the more modern vehicle last night, had added an up to date outdoor accessory that was a self-starter so far as trouble was concerned.

The "girl in the limousine" actually appears only at the beginning of the piece, as a young woman who calls Tony Hamilton in his automobile and gets a lift from him because it is raining—though Tony is a trifle suspicious, because the young woman seems to have a whiskey tender. His suspicions are justified, for her robber confederates suddenly pounce upon him, just when his machine is wrecked, and Tony loses consciousness and pocketbook together.

Bed Comes Into Play.

The handiwork strip him of his valuables and all his outer clothing, and then leave him in the place of a resistance in a young woman's bedroom. Thus it is, when the lights go up on the first act of the farce, that John Cumberland, playing the role of Tony, is enabled to make a typical Cumberland entrance—from under the bed. He is shocked more than he could possibly be by the lightning outside to discover that the boudoir is inhabited by a girl at present sick and with whom he had once expected to dwell in a most marital condition. Perforce he must steal her dressing gown to keep his former sweetheart from getting the worst of all.

Complications set in when it develops that Tony's current fiancée, with whom he has just had a tiff about this same girl, is a guest at her home party, while her husband, away temporarily on business, has a hair trigger jealousy. By leaving in the storm Tony would risk catching the death of cold, but by remaining he risks catching the death of cold. Why he doesn't borrow or steal some clothes from one of the men servants and escape is a mystery of bedroom farce. Tony, who is a trifle of a cold, seems to be the proper classic mode for guests at this house party to wander into their hostess's bed chamber unannounced.

Plenty of Quick Action.

Despite the sudden eruption of the late husband, it is all straightened out in the end, as farces have a habit of doing, though not until there has been a vast amount of crawling over and under the bed, dropping into a clothes chest, popping into closets and leaping about like distracted gazelles. All this activity, however, has been very ably managed by Collison and Hopwood, so far as technical arrangement goes, and the play carries the four poster along so far with it that only a minor note of time elapse between the first two acts laid on the counterpane in Betty's bedchamber, and the last act, when the action goes on in the verandah for a little fresh air.

The playwrights have sprinkled much diverting dialogue over their dramatic laugh to such that it is almost continuous as an uproar as the persons on the stage. The situations are the broadest seen here in some time—as broad as the bed, and as extremely comical, though it should be said in justice to the authors that they didn't try to crowd more than two characters on it at one time.

As a matter of fact, the funniest scenes were the most innocuous—that in which Zeida Sears, as the amusing Aunt Cicely, plays onion poultices on the cheeks of the supposed husband and wife and the moments when a young and intoxicated doctor pursues Tony from pillar to post, imagining him a ghost in a gray bathrobe and a womanish him with an air. Cumberland, with a capital performance lifted the offensiveness from the principal male role by his characteristic method—that of a scared rabbit.

Doris Kenyon, newly recruited from the movies, displayed an unpolished voice, but a spotted habit of "registering" everything. Charles Ruggles, as the doctor, and Barnet Parker as a comic butler also stood out, but the main credit for the appeal of the play should go to the bed. The Grand Rapids school of the drama covered itself with glory last night—not to mention the lingerie.

WAR MOTHERS CONFER.

Meet Heads of Other Organizations Desiring Affiliation.

BALTIMORE, Oct. 6.—The executive committee of the War Mothers of America met here to-day with the presidents of other patriotic bodies desiring affiliation with the War Mothers organization, which formally opens its convention tomorrow afternoon. These organizations consist of women who had blood relatives in the war.

If the union is accomplished the name will be changed, it is understood, but what it is to be has not yet been determined.

POPULAR PLAYS ARE SEEN ON NEW BOARDS

"Oh, What a Girl" Is Now at Central Theatre.

There is still an opportunity to see Frank Fay as a comedian before he puts into execution his threat to become a dramatic actor. In "Oh, What a Girl," which was transferred to the Central Theatre last night, Mr. Fay was just as funny as ever in his original and altogether amusing way. His style is unique and affords an excellent contrast to the dry solemnity of Harry Kelly. Low Cooper, who is an alert black face comedian, jumped about in the Al Johnson manner and made himself one of the most popular figures in "Oh, What a Girl," which is really a laughable comedy with music which deserves its long stay here.

Allo Brady, who has been received everywhere with such favor in Owen Davies' "Forever After," brought that play back to New York last night. In spite of its sojourn of a year at the Playhouse there was a large audience for the play, which is well liked on the dramatic stage as on the prevailing screen. Miss Brady will continue in the play all the week.

The audience last night at the Standard Theatre had the rare opportunity of witnessing "King Lear," which is seldom offered to the public nowadays. Robert H. H. Smith, the only actor who keeps the play in his repertoire. In the tragedy he is seen at his best. He will be seen during the week at the Standard in such plays as "The Merchant of Venice" and "Richard II."

APPLAUD IN JAZZ TIME AT PALACE

Songs of That Variety Share Honors With Bee Palmer's Shoulders.

Songs, especially of the jazz variety, flooded the bills in the Palace variety, day until the audience almost reached the point of clapping their hands in rhythm. Irene Bordoni and Gitta-Rice, the Canadian composer, sprinkled innumerable notes over the auditorium in the order arranged by Gitta-Rice, and received the Keith citation for distinguished service.

Bee Palmer's shoulders were retained for a second week, and her six kings of jazz—otherwise known as the jazz musicians who cut their teeth on jazz instruments—climbed all over the piano to keep her company. Williams and Wolfus bobbed around in their musical clowning act, "Hark! Hark! Hark!" and Jimmy Fallon and Russ Brown, doughty entertainers of the Twenty-seventh Division, heaped up the measure so high with songs that finally the Palace historian, devotee of jazz harmony though he is, staggered out with a gasp, saying that there had to be a woman with whom he could discuss the prose style of Walter Pater. Two sketches were contributed, one by Valerie Bergere and company, who presented "The Golden Cockerel" by Emmet Devo, and the other by Tony Hunting and Corinne Francis, who appeared in their comedy, "The Flower Shop," with which they kept time of occupation occupied. Kiana and Termini, W. Horlick and Sarapama Sisters and the Maxine Brothers, who served the comedy dose, were others who served as a foil to the topics of the day.

In the Riverside Theatre Irving Berlin brought his voice back to vaudeville with a series of songs in old and new songs, with which they kept time at the piano. Messrs. Berlin and Akat were so much in demand they nearly put the piano out of order. Charles King, Bailey and Ceyan, Joe Law and the other bright spots illuminated by the limelight.

In the Columbia the Jacobs and Hermans, who were the stars of the last season, with a cast topped off by Ed Johnson and Juliette Belmont, revived memories of the golden age of burlesque.

LAUNDRY WORKERS QUIT TO BACK UNION

Employers Ready to Agree on Preferential Shop and Arbitration.

Laundry employees struck yesterday. Hand laundry employers have struck or closed up shop. The International Laundry Workers Union and the State Organization of Laundry Employers cannot agree and the destiny of the soiled shirt looms alarmingly.

The laundry workers in demand of the closed shop and recognition of the union. C. H. Van Doren, president of the State Organization of Laundry Employers, said yesterday in the Hotel Pennsylvania he would agree to a preferential shop and an arbitrating committee to settle disputes.

The employees, as spoken for yesterday by Vernon B. Smith, labor organizer for the Laundry Workers Union, are willing to arbitrate all their demands except the closed shop and recognition of the union. A forty-four hour week is demanded, with time and a half for overtime, and the abolition of holiday work. For employees in steam laundries an increase in wages of 40 per cent for male workers and 25 per cent for female workers is demanded. Shirt ironers want \$40 for 300 shirts and a clause limiting work to 400 shirts a week.

How many employees went out yesterday was hard to ascertain. Figures from strike officials vary from 7,000 to 9,000. Also strike officials said the steam laundries were up as far as the hand laundry was concerned, and that what hard work was being done was by Chinese or steam laundries.

ETHEL BARRYMORE WINS NEW TRIUMPH

Popular American Player at Her Best in Zoe Akins's Drama, "Declassee."

THEME FOUND IN SOCIETY

Star Plays Role of English Aristocrat Who Descends to Be Social Derelict.

Star Plays Role of English Aristocrat Who Descends to Be Social Derelict.

"Declassee"—At the Empire Theatre. Rudolph Selzer, Claude King, Edward Taylor, Vernon Steele, Harry Charters, Charles Francis, Elmer Widener, Julian Royce, Sir Bruce Haden, Harry Pinner, Count Paolo, Ralf Belmont, Lady Helen Haden, Ethel Barrymore, Lady Withering, Clara Eames, Charles Haden, Harry Charters, Mrs. Leslie, Katherine Harris, Alice Vance, Madeline Delmar.

Ethel Barrymore, the best loved star of the American stage, was not applauded so rapturously at the Empire Theatre last night just because she is beautiful, talented and an artist of the first rank, but possibly because in a certain recent struggle in the world of her art she distinguished herself by the nobility and unselfishness of her course. The world rarely loves a heroine who fights for a cause with such single hearted loyalty as Miss Barrymore showed when she had the opportunity on behalf of her own people. So there was the warmth of genuine devotion in the sound of the applause last night, the proclamation of the audience's love for the artist who had not disappointed her admirers when she came forth as the champion of her kind.

There was ample ground for the more usual kind of applause last night, for Miss Barrymore has never looked more lovely nor more beautiful, more stately, she is just now in the golden bloom of her beauty, when every talent is in its fullest flower. For the first time in some years she appeared, moreover, as the central figure of a play by an American writer. Zoe Akins, all a newcomer in the world of the theatre, although "Papa" was acted last winter, she is a dramatic artist of the first rank. She is a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London.

The actress, however, did not play the part of an American. She played the part of a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London.

Her Life in New York.

In New York after two years she is found only in the role of a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London. There has been some intimation that the characters in the story are portraits, that played in the scene with Olivia when she is a social life here and in London.

Her companions at tea were a singer in musical comedy, pretty played by Madeline Delmar and a French fortune teller of an easily defined class and they had invited these acrobats to be their guests. This trio afforded the audience one of its infrequent opportunities to laugh. Her English friends, whom she met by active means, were a singer in musical comedy, pretty played by Madeline Delmar and a French fortune teller of an easily defined class and they had invited these acrobats to be their guests.

Her companions at tea were a singer in musical comedy, pretty played by Madeline Delmar and a French fortune teller of an easily defined class and they had invited these acrobats to be their guests. This trio afforded the audience one of its infrequent opportunities to laugh. Her English friends, whom she met by active means, were a singer in musical comedy, pretty played by Madeline Delmar and a French fortune teller of an easily defined class and they had invited these acrobats to be their guests.

The Nature of the Play. Miss Akins has written few scenes of comedy for the character of this rich heroine, so there was no opportunity, or at best but a few speeches in which the actress could reveal her skill in this field. Miss Akins, who has hitherto been famous for her genius in inventing the bright line, seemed to be restraining herself on purpose. There were occasional smart observations and they were all of the author and not of the situation nor the character.

WELCOMED BACK

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Large Audience at Shubert Calls Celebrated Stars to Curtain Many Times.

Indians Are Shown.

One of the more unusual parts of the review is a curious mixture of broad comedy and Indian songs and dances in an effective background. The scene starts most solemnly by an alleged "Song of the Sun" by Chief Eagle Horse, and some dancing by the Princess White Deer and Eleanor Sinclair. Then H. J. Pochanet (Maurice Black) who is a dancer, performs a "Pocahontas" (Sylvia Clark) come on and Captain John Smith (Raymond himself) climbs out of a hollow log and the fun is on. Mr. Hitchcock takes this occasion to set history right on various circumstances connected with the capture of Capt. John Smith. It was not Pocahontas but an Indian strike which saved his neck. Furthermore, the Captain himself was a pirate chief with a very fetching "White Grouse" (Ruth Mitchell) as his midshipman. In this scene the Princess White Deer, attired in high heeled moccasins, shows she has lived long enough in the tepees of the white people to become acquainted with advantages of civilization, including the shimmy. Her vehicle of muscular expression is an Indian jazz dance, in which she is assisted by Indian maidens Bluebird, Moonlight and Chasing Rabbit. Then Chief Os-ko-Mon obliges with his children. The scene, which is really intense and difficult of performance.

Ethel Provides Fun.

Ethel, a retired circus horse now addicted to alcohol and to dancing when so addicted, is a prominent character in another bit of the review. Both Ethel (Billy Holbrook) and a retired circus horse (H. J. Pochanet) take this occasion to set history right on various circumstances connected with the capture of Capt. John Smith. It was not Pocahontas but an Indian strike which saved his neck. Furthermore, the Captain himself was a pirate chief with a very fetching "White Grouse" (Ruth Mitchell) as his midshipman. In this scene the Princess White Deer, attired in high heeled moccasins, shows she has lived long enough in the tepees of the white people to become acquainted with advantages of civilization, including the shimmy. Her vehicle of muscular expression is an Indian jazz dance, in which she is assisted by Indian maidens Bluebird, Moonlight and Chasing Rabbit. Then Chief Os-ko-Mon obliges with his children. The scene, which is really intense and difficult of performance.

Among Those Appearing in the Revue.

Among those appearing in the revue are Mildred Kratz, Eleanor Sinclair, Florence O'Donahue, Billy Holbrook, Simon Cooch, Alana Dove, Lillian Kemble Cooper, Elaine Palmer, Maurice Black and Mr. Hitchcock's four finds, Annetta Lyons, Blanche Servais, Ursula O'Hare and Betty Braun.

In March of this year there were 244 drunkenness cases in the Hartford police court and 414 in June.

WOOD ALCOHOL KING IN DRY CONNECTICUT

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

Jamaica Ginger and Horse Liniment Also Used as Booze.

HITCHY-KOO, 1919, OPENS AT LIBERTY

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

Raymond Hitchcock Presents New Version of Revue, With Many Features.

HAZER IN VIRGINIA GETS PRISON TERM

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.

Two Others Go to Jail and a Fourth Is Fined.</